

# KERAMIC STUDIO

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OME questions have lately been sent to the editor which we will answer here, as it may be of interest to others of our readers. "What constitutes design?" Design is the creation of ornament by the arrangement of line and mass, dark and light, and sometimes color, to fit a given space. Decorative design is the application

of design to articles of utility in such manner as to enhance the beauty and emphasize the structural lines of the object decorated. Only such objects should be decorated as are, by association, pleasant to contemplate in leisure moments. The tools and implements of toil are not fit subjects for decoration, since we have no time to regard them except as being useful or useless, moreover such objects are liable to daily loss or deterioration. To objects of utility pure and simple then decorative design is not appropriate. Objects that we use or contemplate in our hours of relaxation are fit subjects, and among these objects, the ceramics, which serve to hold refreshment in the form of flowers or food, are especially adapted to ornament. This ornament should be conventionalized, otherwise it would not conform to the rule and meaning of decoration, i. e., to emphasize the structural lines of the object decorated.

Decorative conventional design, as applied to ceramics, is a study in itself. So many points should be considered: the shape to be decorated, the use to which the object is to be put, the place it is to occupy, the color scheme it is to enhance. If tall and slender, there should be vertical structural lines in the decoration, unless the object is too tall to be in good proportion, then a horizontal decoration or a diaper pattern, combined with the vertical lines, will serve to break the height. If too low, vertical lines, in combination with horizontal lines, will serve to lend dignity. But if a low effect is desired, nothing is better than decoration in horizontal lines. Simple shapes are best, not only because it simplifies the problem of decoration, but because complexity has an element of unrest and the object of decoration is to charm our resting moments.

A plate to be used on the table should be decorated simply on the rim, with possibly a conventional ornament in the center for some use such as a service plate. A plate for wall decoration should be decorated as a whole, should serve as a plaque, a spot of color. A vase for flowers should be simple and unobtrusive, should have the effect of one color when holding flowers. A vase for the cabinet can be elaborated to any desired extent, as long as the decoration is in good taste, does not detract from the form of the vase, and conforms to the laws of good design. Then occasionally pieces are made for some special place and must conform both in design and color to its surroundings.

"Why are not realistic flowers, on china where flowers themselves would not be amiss, as suitable as conventional flowers?" The first part of this article gives one reason why naturalistic painting is not suitable, i. e., it does not conform to the shape of the article decorated nor emphasize its structural lines, in fact cannot be used without attract-

ing the eye from the form to the painting. Then the surface of a vase or other cylindrical form is not suitable to the painting of flowers because they are seen in a distorted perspective. If you wish a painting of flowers, they should be put on a panel or plaque, where they could be seen as a whole and form a picture. There is no form of china where the flowers themselves would not be amiss as a decoration. On tableware they would be decidedly in the way and one shudders to think of them dripping with tea, coffee, gravy and soup. Flowers in a vase are at their best, they could not be put on a vase. They are best seen in a vase which is subordinate, a color tone merely. The painting of flowers on a vase holding flowers would suffer by comparison and at the same time detract from the beauty of the flowers themselves. When real flowers are used on or in china, the piece of porcelain immediately becomes subordinate—a holder—and should be decorated as such. Decoration must always be subordinate to the shape and use of the article decorated. Real flowers can never be subordinate, neither can their naturalistic representation.

\*  
*Clay Work, a Handbook for Teachers*—The Manual Arts Press of Peoria, Ill., has issued a book on clay work by Katherine Morris Lester, which will be of invaluable assistance to teachers in Manual Schools, or to the many students of pottery in the studio. We have had numerous inquiries lately for a book of this character. We have published in KERAMIC STUDIO a series of excellent articles by Prof. Binns on "Clay in the Studio" but the issue containing instructions for hand built pottery is out of print and we have many times been unable to fill orders for it. Miss Lester's book covers this subject fully; in fact it speaks only of the hand modeling of clay, and does not refer to the other pottery processes, casting, pressing or throwing. It is specially written for the teaching of clay modeling to children, but will be welcomed by all craftsmen who wish to take up this fascinating work, without undertaking pottery work on a more elaborate scale.

\*  
The bowl design on page 211 of January KERAMIC STUDIO, and the peacock motif tile on page 230 in February were by mistake given as designed by Virginia Mason. The designer is Miss Virginia Mann of Cincinnati.

\*  
In the account of the National Society of Craftsmen exhibition in February KERAMIC STUDIO, a tea jar by Miss Caroline Hofman, was by mistake attributed to Mrs. Anna B. Leonard.

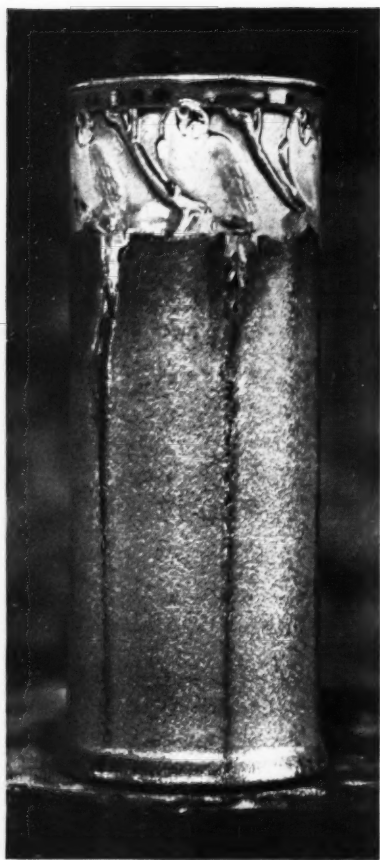
## SHOP NOTE

Mr. G. E. Dorn of the San Francisco Dorn Supply Co. was recently in New York selecting the new china for Fall import.

## STUDIO NOTES

Miss Carrie E. Williams of Dunkirk, N. Y. spends one day each week at Westfield, where she has a large class doing good work along conventional lines.

After a long absence, Mrs. M. E. Perley has opened her studio at 123 East Fourth St., Los Angeles, Calif.



Vase in Mat and Crystalline Glazes  
Cone 9 porcelain. Adelaide Alsop-Robineau

## THE DECORATION OF GRAND FEU GRES

Louis Franchet

### III

I MUST here say a few words about the process of salt glazing. Stoneware for domestic uses, for chemical industries, pipes, etc., is not glazed, but its surface is made vitreous by the use of common salt (sodium chloride). This process called in French "salting" is improperly called in English "salt glazing." When the firing is done and cone 9 has been reached, the draft is reduced to a minimum and through holes made in the vault salt is thrown into the kiln, in the proportion of about 2 kilograms per cubic meter capacity. The point of volatilization of salt is 850°C, and as the temperature of the kiln at

the end of firing is from 1310° to 1350°C, the salt is rapidly decomposed into chlorine and sodium. Chlorine unites with the hydrogen of the water vapors produced by combustion, and forms hydrochloric acid which is carried away through the chimney. Sodium combines with the oxygen to form soda which unites with the silica of the grès pieces in the shape of a thin coat of silicate, giving to the ware a glossy finish sometimes as fine as that of a glaze.

This process of throwing the salt into the kiln is the one most generally used, but for my part I prefer to throw it into the firemouths, after having withdrawn the fuel which may be left in them at the end of the firing.

Whatever the method in use, it is important not to throw in the salt all at once, but in successive doses, because its rapid decomposition causes a sudden drop of temperature, which might damage the fired pieces.

Salt glazing may be done with coal firing as well as wood, notwithstanding the opinion of some ceramists who have probably not sufficiently experimented with both fuels.

I have described salt glazing at length, although it is generally used for wares which do not come within the limits of this study, because among artists who do statuary work in ceramics, few realize the resources with which this process provides them. The metallic oxides contained in grès clays give them, under the influence of salt glazing, very warm tones, sometimes having the appearance of pebbles. This effect is very suitable to statuary work, while the glazing of such pieces will seldom give truly artistic results. Glazes are too thick and tend to destroy the details of modeling which often constitute the real value of the work, while the bright coating given by salt is extremely thin and cannot injure the modeling. It would be well also for sculptors to avoid very ferruginous clays, as they burn with a dark brown tone taking on the appearance

of common clays. The best grès clays are those which burn with a grey or grey blue tone.

Salt glazing will also be found effective for the decorative motifs of large architectural pieces in grès, the usual glazes of which are of altogether too violent a tone.

### IV

#### GLAZED GRES

The only decoration used to-day for glazed grès is found in the application of colored glazes, and these may be subdivided into two groups:

1—Colored glazes which develop in an oxidizing atmosphere.

2—Colored glazes which develop in a reducing atmosphere.

First group	{	Bright glazes
	{	Mat glazes
	{	Craquelé glazes of the Chinese
	{	Relief enamels of the Chinese.
Second group	{	Flammés (red of copper and blue of titanium)
	{	Celadons of iron
	{	Glazes with metallic iridescence.
	{	

All these glazes have for foundation colorless glazes to which one or more metallic oxides are added to produce the colors.

The colorless glazes are silicates of alumina more or less alkaline and calcareous. They are composed of five principal substances which, however, need not be used simultaneously. These are: *Quartz, feldspar, pegmatite, kaolin and lime stone.*

*Quartz* is one of the most common minerals; it is practically pure silica,  $\text{SiO}_2$  but in ceramics silica is used under different forms according to the deposits which are found close to the works. Quartz is the purest form of silica, next come the nodules of flint which are found in chalk banks; and finally, sand. But, if quartz and flint are generally pure, it is not so with sand, the composition of which varies greatly; it should therefore be analyzed before being used for ceramic work. Sand may be quartz, calcareous, aluminous or ferruginous, at least in the most common varieties, and other minerals are found associated with it in some localities.

Quartz sand is the only one which should be used in grès glazes and it must contain no impurity. Aluminous sand is used in some faience glazes; calcareous and ferruginous sands are suitable only for the fabrication of inferior products such as common pottery, bricks, etc.

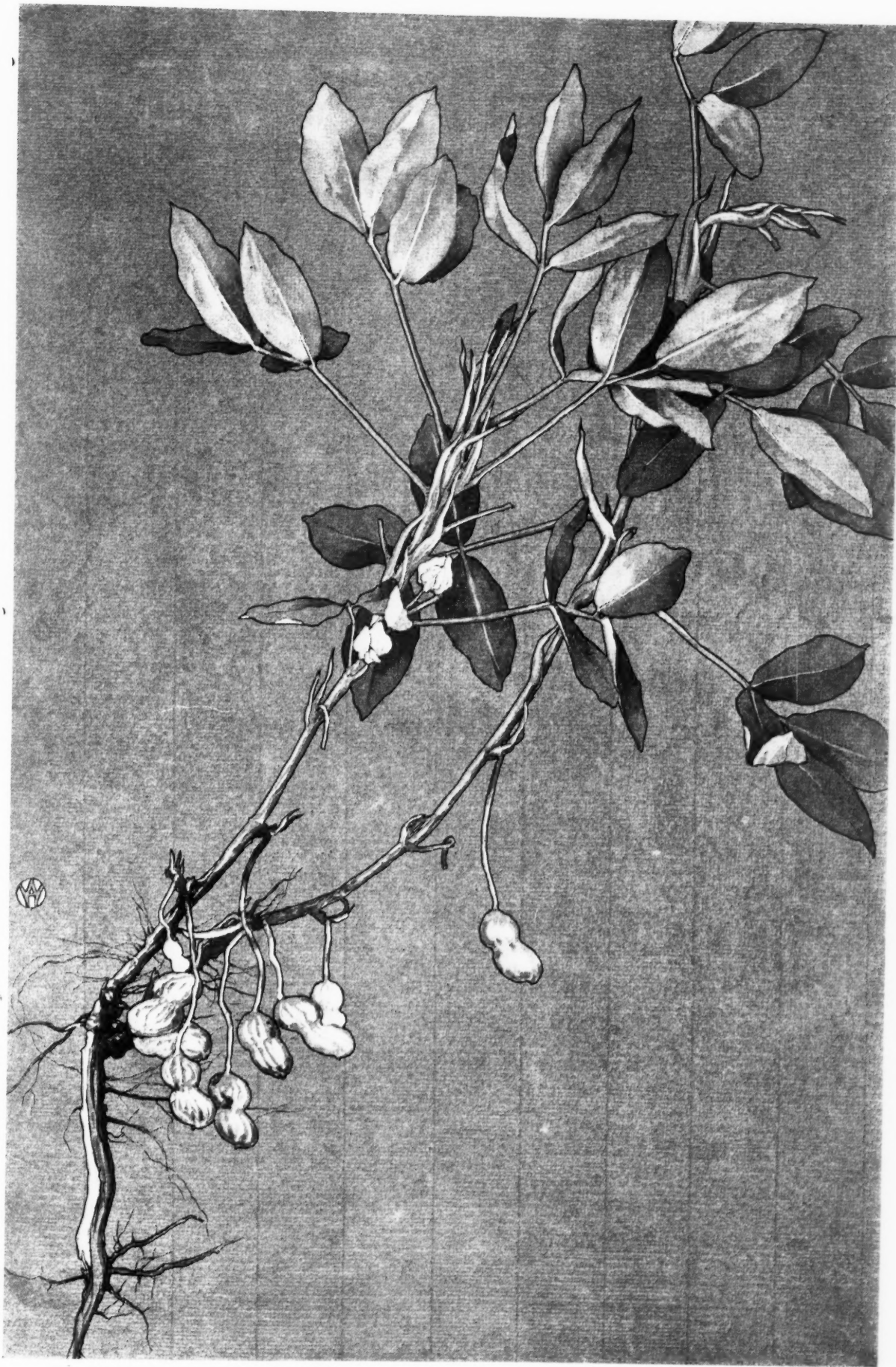
*Feldspar* is a very common mineral comprising two varieties: *orthoclase* and *albite*.

Orthoclase feldspar is a potassic silicate of alumina,  $\text{K}_2\text{O}, \text{Al}_2\text{O}_3, 6\text{SiO}_2$ . It is always found in a crystalline form. Feldspar is of a flesh-pink color, or sometimes yellowish white. In a ceramic formula the word feldspar generally means orthoclase.

Albite feldspar is a sodic silicate of alumina,  $\text{Na}_2\text{O}, \text{Al}_2\text{O}_3, 6\text{SiO}_2$ . It is white, possesses nearly the same properties as orthoclase and may be used in its place in the preparation of glazes.

*Pegmatite* is a feldspathic rock in which the feldspar is mixed with quartz crystals in the average proportion of 75 feldspar and 25 quartz. It is used in the glaze of hard porcelain.





STUDY OF THE PEANUT—ALICE WILLITS DONALDSON

*Cornwall stone* (or Cornish stone) is nothing but a disintegrated pegmatite.

I give in the following table the composition of these feldspars and rocks as they are often used by ceramists without taking into account their different points of fusion. Orthoclase and albite feldspar being much less siliceous than pegmatite and Cornwall stone, are much more fusible.

	Orthoclase feldspar	Albite feldspar	Limoges Pegmatite	Cornwall stone
Silica.....	66,59	66,27	74,37	74,38
Alumina.....	18,25	18,92	15,12	16,04
Iron oxide.....	0,78	1,14	0,43	0,57
Lime.....	0,74	0,62	1,32	1,31
Magnesia.....	0,17	0,11	0,07	0,13
Potash.....	12,43	1,34	3,83	3,06
Soda.....	1,08	11,67	4,56	3,95
Loss at red heat.....			0,31	0,54
	100,04	100,07	100,01	99,98

*Kaolin* is the purest clay used in ceramics; it consists in the main of a plastic mineral called *kaolinite*, hydrated silicate of aluminium, the formula of which is  $\text{Al}_2\text{O}_3 \cdot 2\text{SiO}_2 \cdot 2\text{H}_2\text{O}$ . Kaolin however contains impurities and with the kaolinite are associated fragments of the minerals among which it is found, such as quartz, feldspar and mica. I have already given the chemical composition of the Limoges kaolin.

*Lime stone* is a carbonate of lime,  $\text{CaO}$ ,  $\text{CO}_2$ , which is found in nature in the most varied forms, but it is used in glazes only in two of these: *white marble* and *chalk*. Some ceramists think that these two substances do not give the same results, but after a series of minute experiments I find that this opinion is not justified. Either marble or chalk can be used. The chemical composition of each is identical and differences in appearance are simply due to physical causes. However, as chalk is generally used, it is chalk which I will employ in my formulas.



SAUCER IN BLUE, GREEN, WHITE AND GOLD—EVELYN BEACHEY



LID OF COFFEE POT—EVELYN BEACHEY

#### FIRST GROUP—GLAZES FOR OXIDIZING FIRE

Now that we know the composition of the principal elements of glazes, we can establish one which, although very simple, is one of the most perfect which I have tried.

Pegmatite constitutes, as I have said, the glaze for hard porcelain and vitrifies at cone 14. ( $1410^\circ\text{C}$ .) In order to vitrify it at cone 9 ( $1310^\circ\text{C}$ ), it must be made more fusible and the flux used should be marble or chalk. We will then prepare the glaze as follows:

Glaze A\* } Pegmatite 85  
              } Chalk 15      Mix in grinding mill.

This glaze agrees perfectly with a great number of grès bodies, and, as it is calcareous, it develops colors well.

At the manufactory of Sèvres they use a more complicated glaze, which is the basis of their mat rutile glazes:

Glaze B } Feldspar 42,1  
           } Quartz 27,2      Mix in grinding mill  
           } Kaolin 13,"  
           } Chalk 17,7

In order to color either of these glazes, one may add to them either a simple metallic oxide or a complex coloring. In the former case one will obtain

\*It is quite remarkable to note the correspondence of this glaze when expressed in a formula with that established by Seger.

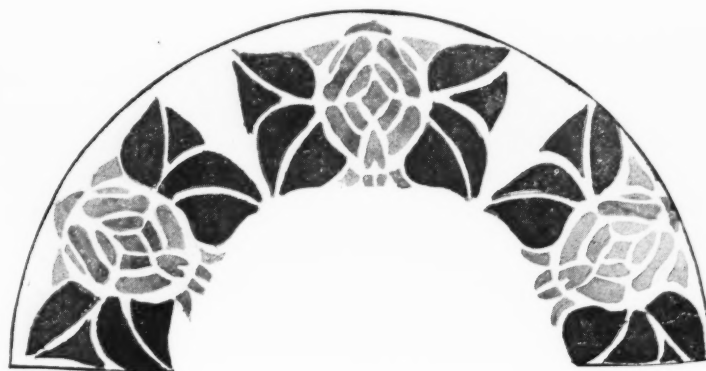
Seger's porcelain glaze is

$\text{CaO}$ , .7     $\text{Al}_2\text{O}_3$      $\text{SiO}_2$   
 $\text{K}_2\text{O}$ , .3    .5        4.0

Franchet's glaze A, worked from the analysis is

$\text{Ca Mg O}$  .65     $\text{Al}_2\text{O}_3$      $\text{SiO}_2$   
 $\text{K Na O}$  .35    .47        3.95

—Prof. Chas. F. Binns



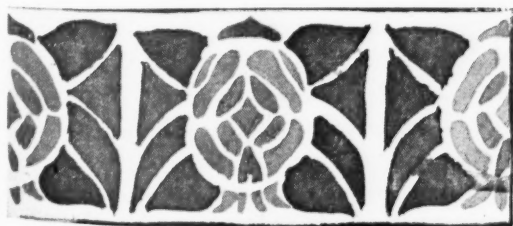
SAUCER IN BLUE AND GREEN ON WHITE—EVELYN BEACHEY





COFFEE POT—EVELYN BEACHEY

Flowers, blue. Leaves and bands, green; or the black part may be left white, tinting the background in the border a soft green.



BORDER FOR CUP IN WHITE, GREEN AND BLUE—EVELYN BEACHEY



KNOB



BORDER IN BLUE, GREEN AND GOLD  
EVELYN BEACHEY



PEACHES—E. A. ROSS

(Treatment page 249)

Blue	by adding 3 parts cobalt oxide
Brown	" 3 " nickel carbonate
Yellow brown	" 5 " red oxide of iron
Light yellow	" 5 " uranium oxide
Light green	" 5 " copper oxide
Dark green	" 1 " chrome oxide.

The addition of complex colorings is more difficult, as there may be three cases:

- 1—The coloring is not fusible at cone 9.
- 2—The coloring is fusible at cone 9.
- 3—The coloring fuses at a lower temperature than cone 9.

I mean by a complex coloring, one which is obtained by the combination of various substances, as for instance, alumina and cobalt oxide for blue; feldspar, quartz, chrome oxide and cobalt oxide for bluish green; quartz, tin oxide, manganese oxide, iron oxide and alumina, for brown, etc.

If the coloring is not fusible at cone 9, it will prevent the glaze from vitrifying, and a fluxing substance should be added. If it is fusible at cone 9 the fusibility of the glaze will not be affected. If it fuses at a lower point, a refractory substance should be added to the glaze.

Thus, according to the fusibility of these colorings, either a flux or a refractory substance should be added to

the glaze, and this will be much simpler than to modify the colorless glaze which is the basis of all coloring mixtures.

As a flux, one may use white lead to advantage. For instance, if we wish to mix a red glaze by using the chrome oxide red, called by English ceramists chrome-tin pink, which has the property of hardening glazes, we will use:

Glaze A	78	
Tin pink	12	Mix in grinding mill.
White lead	10	

If, on the contrary, we wish to use a too fusible coloring, for instance a brown rich in iron oxide and alkalis, we will harden the glaze as follows:

Glaze A	85	
Brown	10	Mix in grinding mill.
Kaolin	5	

In many cases one may use quartz instead of kaolin, but only experimentation will tell when this is advisable, as the parts played by these two substances are not yet exactly known.

I will not describe here any of the colors obtained by the combination of various substances, as this would not fall within the limits of this study. Besides, I advise



ceramists not to undertake the preparation of their own colors, as this requires a special outfit and an extensive knowledge of chemistry. Ceramic recipes, as a rule, simply give the name of the ingredients which constitute them without explaining the method of preparation. For example, the recipe for tin pink, which is one of the most frequently used colors in ceramics, is given by M. Taxile Doat, in *Grand Feu Ceramics*, page 168, as follows:

Tin oxide.....100  
Chalk..... 34  
Bichromate of potash.....3 to 5

but he does not mention two extremely important points in the preparation of this color. First, the point of firing, and second, the process of firing.

The firing of tin pink is a very delicate operation, and a good red tone will develop only if the mixture is fired at a minimum temperature of 1310°C (cone 9), and not above 1350°C. (cone 11), otherwise the tin pink will come out an unpleasant reddish violet tone, or even a yellow brown. When firing it it should not be placed in a crucible like any other frit, but as large a surface as possible should be exposed to the action of an extremely oxidizing fire. The following is the best process:

The mixture of tin oxide and chalk is ground wet in a mill. It is then left to dry and the solution of bichromate of potash is poured on the dry powder so as to form a thick



STUDY OF SNOWBALL IN GREY GREENS  
ALICE SHARRARD



STUDY OF MULLEIN—HANNAH OVERBECK (Treatment page 255)

paste, which is rolled into small balls about one centimeter in diameter. These balls are left to harden in the air and are then fired at cone 9 either in a crucible or a sagger which is placed in the kiln opposite the exit of the flame. The fused product is ground and washed until the water remains colorless.

I selected this process, after many trials, when I was manufacturing large quantities of tin pink for industrial purposes, sometimes as much as 500 kilograms being burned at one time. It gave me splendid reds.

As most colors, in order to be of a fine and uniform tone, require similar care in their preparation, it is evident that ceramists should depend upon professional color-makers for their supplies. England seems, so far, to have made more progress in this line than any other country, and, among others, the firm of Wengers, Ltd., Stoke on Trent, furnishes excellent products.

#### MAT GLAZES.

So far I have only spoken of bright glazes, but other glazes, as is well known, have a mat finish. Formulas for



FRUIT PLATE—EMMA ERVIN

(Treatment page 250)

mat glazes were published in 1900 by M. G. Vogt.\* M. Taxile Doat has reproduced these and has given in addition some of the formulas now used at Sèvres. I will not repeat them here, nor will I have anything special to say about crystalline glazes. I will simply say a few words about the properties of rutile and its action on some metallic oxides. I will also show how bright glazes can be rendered mat without the use of rutile.

Rutile is a mineral composed mainly of titanic acid,  $\text{TiO}_2$ , and it always contains some iron. The analysis of the Limoges rutile has given me

Titanic acid.....	97.12
Iron oxide.....	1.97
Manganese oxide.....	traces.

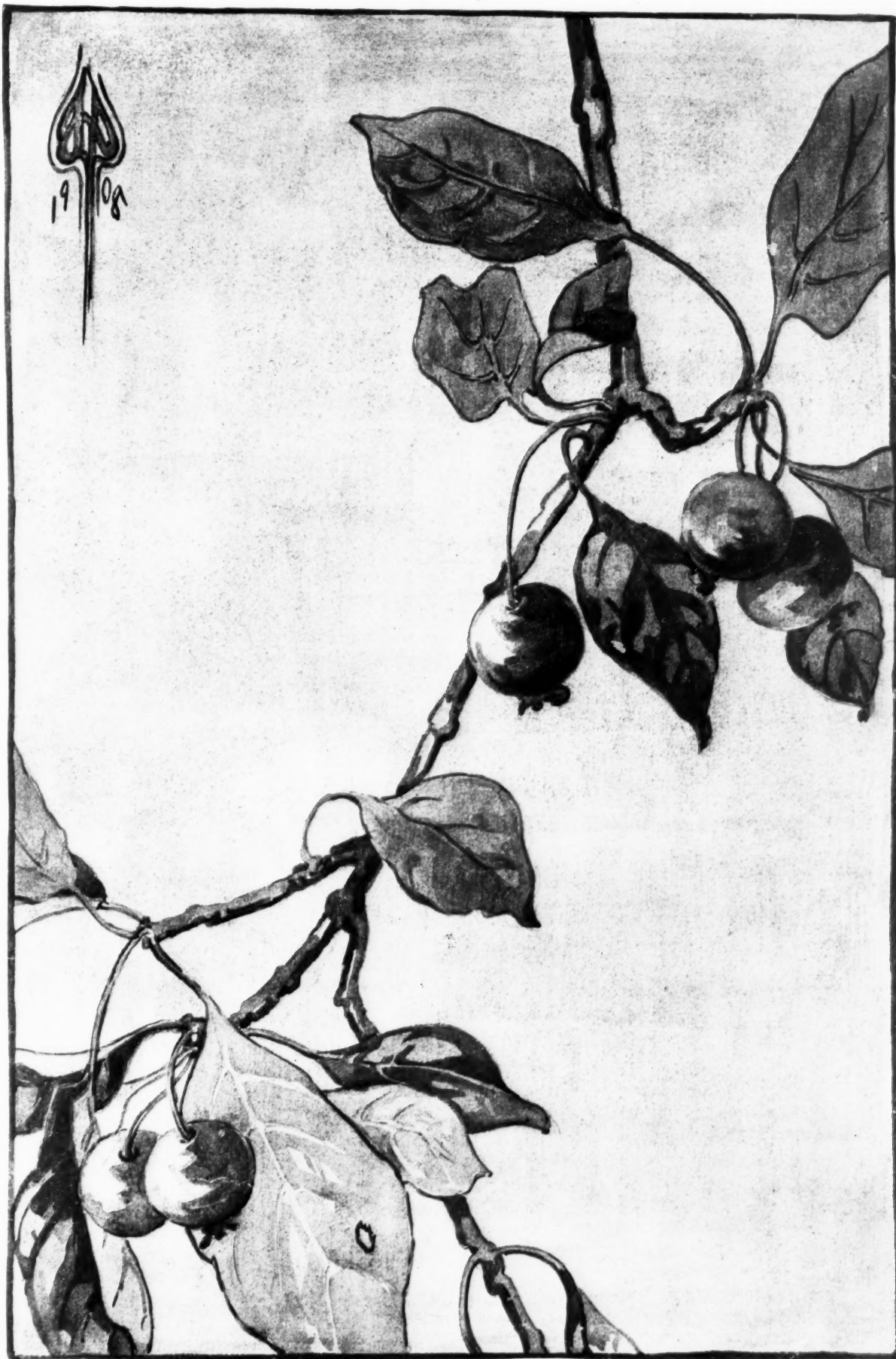
Rutile is found in primitive deposits, among granites, gneiss, micaschists, pegmatites, quartz, in veins of limestone, of siderite (carbonate of iron), of magnetic iron and of oligist iron.

The rutile most largely used in Europe comes from Arendal (Norway), where there are large deposits. In America the best known rutiles come from the limestones of London Grove, Pa., of Worthington, Mass., Kingsbridge, N. Y., Baltimore, Md.; from the pegmatites of Connecticut and Delaware; from the oligist iron of Sutton, Can., and from pegmatites and quartz of Brazil.

The German chemist, Klaproth, was the first to dis-

\*G. Vogt—Notice sur la fabrication des grès à la Manufacture Nationale de Sèvres (Published in the Bulletin de l'Union Ceramique et Chauffourniere de France—Paris, 1900.)





CRABAPPLE—HENRIETTA BARCLAY PAIST

(Treatment page 250)



DESIGN FOR PLATE—EVELYN BEACHEY

Bands in gold. Fishes, gold, scale outlined in black. Wavy scroll, pale green. Background, darker green. Outline, black.

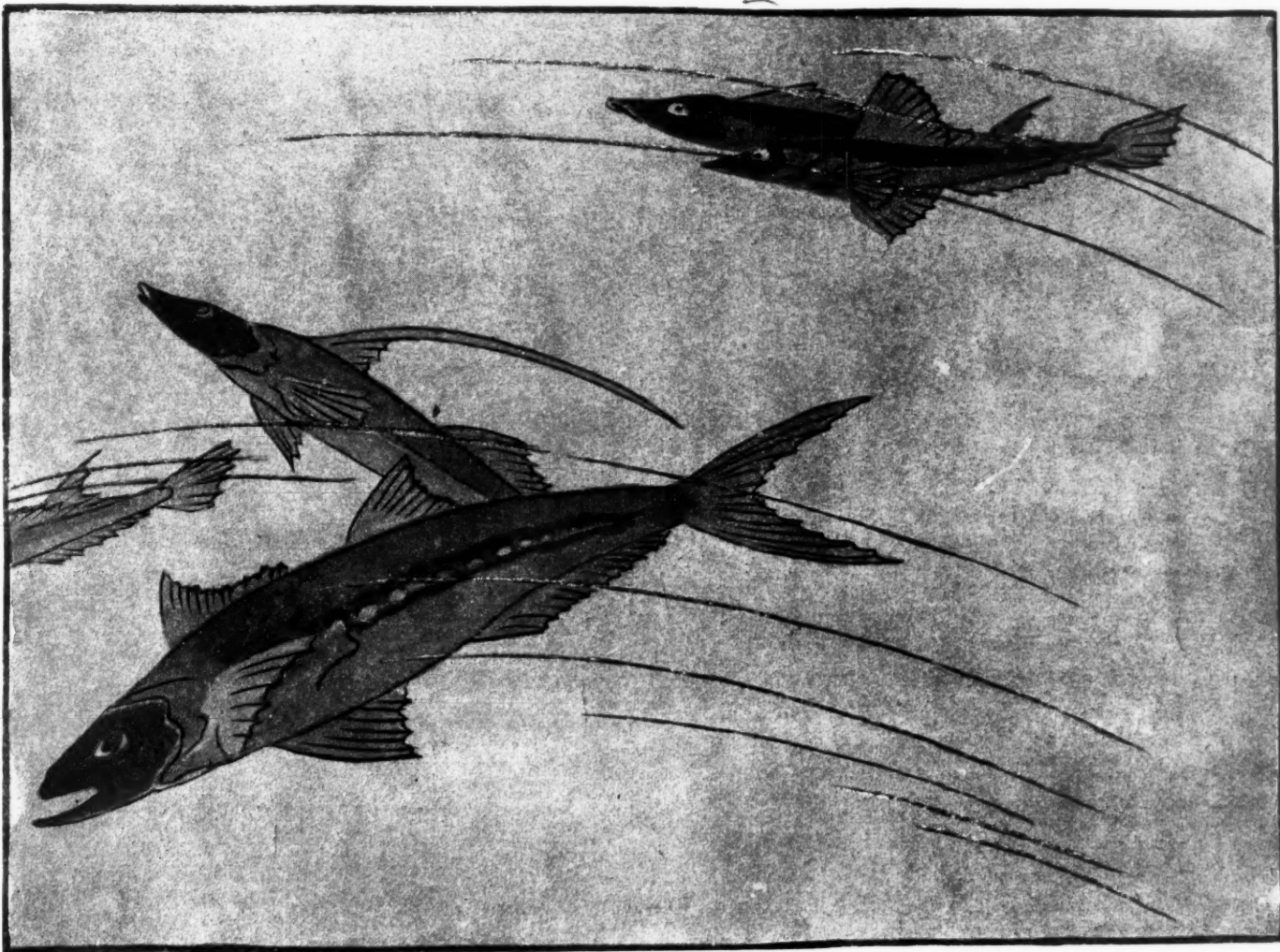
cover, in 1794, that rutile gave a yellow brown tone which resisted the hard porcelain firing very well. Rutile was not, however, used to any extent until 1894, when it began to be used industrially in the decoration of grès. Not only does rutile give a mat finish to a glaze but it gives in the same glaze a variety of tone which I have thus described elsewhere:\* "The light brown, reddish brown or dark brown tones of rutile are generally broken by vertical lines either lighter or darker than the general tone, giving the pieces the appearance of *flammés*. Rutile glazes do not look like the glazes made by adding coloring oxides to ordinary

colorless glazes. These are uniform in tone, but with a few exceptions the rutile glazes present either straight or concentric streaks, or they have a cloudy appearance and contain a confusion of tones but always perfectly harmonious."

I also called attention at that time to the interesting action of rutile over cobalt blue. Cobalt blue gives a rich blue and has a coloring power with which no other metallic oxide can compare. However, in a reducing fire the tone frequently turns to black, sometimes with metallic iridescence. But the addition of rutile to cobalt blue produces a very fine bronze green or olive green, without any iridescence, either in oxidizing or reducing firing. This green color is of course due to the combination of the yellow of

\*L. Franchet—Rutile and its coloring properties (Bulletin de la Société d'Histoire Naturelle d'Autun. 1902.)





STUDY OF FISH IN GREENS—HENRIETTA BARCLAY PAIST

rutile with the blue of cobalt. Very often the combination is not thorough and the surface of the glaze shows an interesting mixture of green and blue spots. Here is the formula which has oftenest given me this curious result:

	Feldspar.....27	
Frit C	Quartz sand.....24	Fused,
	Chalk.....11	washed and ground
	Crystallized borax....15	

The glaze is made of

Frit C.....20	
Rutile.....1	Mixed
Cobalt oxide.....2	

A fine, bright ivory tone is obtained as follows:

Frit C.....90	
Rutile.....10	Mixed
Zinc oxide.....4	

and a bright grey brown with:

Frit C.....40	
Rutile.....3	Mixed
Manganese oxide.....2	

These three glazes often develop groups of small crystallizations.

Titanic acid used alone does not give any marked coloration to a glaze, notwithstanding the claims of some ceramists who probably have not sufficiently studied the question. The presence of oxide of iron is necessary to give color, and if rutile, which is essentially composed of

titanic acid, appears to have a coloring power, it is due to the oxide of iron which is mixed with it. The intensity of the color may be varied by changing the proportions of iron.

This will be easily seen by studying the formulas used at Sèvres. The following table will show at a glance the gamut of tones obtained in rutile glazes:

	Ivory Yellow	Light Yellow	Reddish Yellow	Light Brown
Pegmatite.....	53	53	53	53
Kaolin.....	14	14	14	14
Quartz sand.....	14,1	14,1	14,1	14,1
Chalk.....	25,5	25,5	25,5	25,5
Rutile.....	9,6	9,6	9,6	9,6
Peroxide of Iron.....	none	2,4	4,8	9,6

Thus by the increase of peroxide of iron we obtain a gradation of tone from light yellow to brown, which the increase of titanic acid alone would not give.

Rutile is not the only mineral which will produce a mat glaze. Many other ingredients may be used, especially alumina, kaolin and tin oxide. They may be added to a bright glaze for grès as well as to a faience glaze. Alumina and kaolin will be best in most cases for grès and porcelain, but tin oxide will have to be used for chrome reds, pinks and violets, also for yellows and the dark blues of cobalt. The proportion of alumina, kaolin or tin oxide to add will vary from 15 to 25%.

(TO BE CONTINUED)



TOMATO PLANTED SIZE

TWO SECTIONS, FULL SIZE, OF PLATE—J

THIS design may be carried out in color or monochrome effect. In former case use the following colors for the fruit: Lemon Yellow, Yellow Green, Yellow Brown, Yellow Red, Pompadour Red No. 23 and Stewarts' Pepparian and Ruby Purple. The tomatoes should be colored in different stages of development from green to rich red.

The leaves are a blue green and Turquoise Green, and the stems are a grey green.





MATO PLATE SIZE

SIZE, OF PLATE—JEANNE M. STEWART

Green, Shading Green and Olive Green are used. Same colors in stems.

For the background a medium tone of Stewart's Grey, and in the center of plate a very light tint of Grey Ivory Yellow.

Should the one color effect be preferred, use Stewart's Grey and one-third Yellow Green. This makes a very grey green tone.



THIRD SECTION OF TOMATO PLATE, FULL SIZE—JEANNE M. STEWART



## STEINS

*Helen Smith*

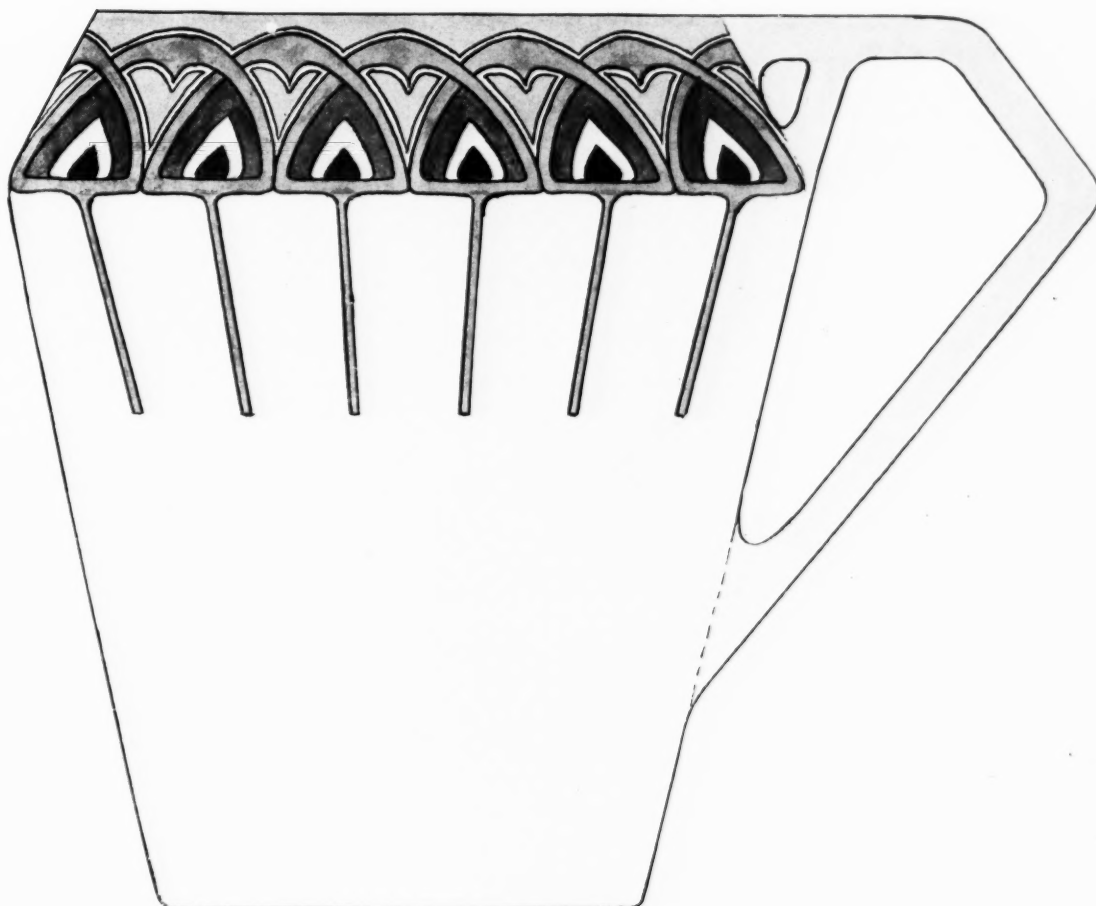
THE stein designs may be treated in a number of ways. The steins should be made of a hard, white body and either a clear white glaze or a white mat glaze may be used.

The borders should be applied in clear, flat colors and not more than three or four colors should be used. Perhaps the simplest treatment and also an effective one is to carefully trace the design on the stein in black overglaze color and when the outline is perfectly dry, fill in the spaces with rich colors, using a bright green, scarlet and yellow with perhaps a touch of dark blue.

If a softer effect is desired the spaces of the border may be painted in a greyish green, light blue and a soft yellow, and if this color scheme is used the outlines should be left white.

If the steins have first a deep cream color applied for a background the borders would look well in three or four tones of one color, using a very dark tone for the outlines. Tones of brown, blue or a warm green may be used.

It will not be found difficult to trace borders of this character if one section is carefully outlined first and then a pounce made from this to use in repeating by rubbing powdered charcoal over it.



STEIN—HELEN SMITH

## PEACHES (Page 240)

*Edith Alma Ross*

THE colors required for painting the fruit will be Ivory Yellow, Silver Yellow, or Albert Yellow, Pompadour, or Capucine Red and Banding Blue. Some of the peaches will need a little green where they are not quite ripe.

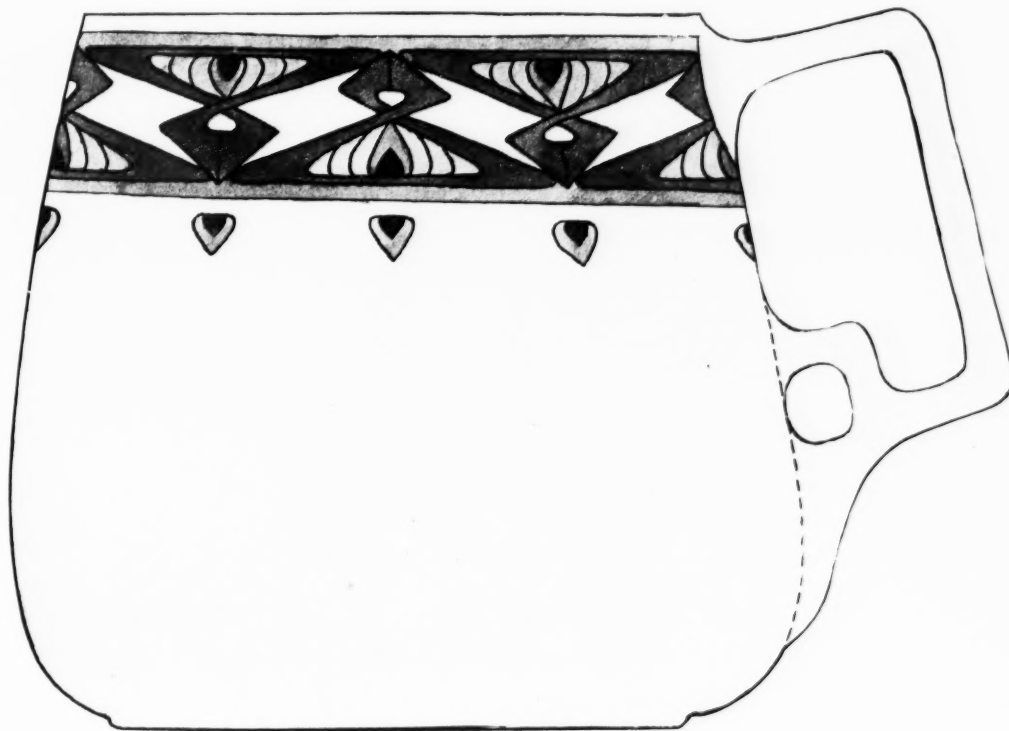
The leaves are painted with Shading Green, Brown Green, Apple Green, Albert Yellow or Silver Yellow and Deep Blue Green.

Stems are painted with Deep Red Brown, Dark Brown, Violet of Iron and Yellow Brown.



## STUDIO NOTE

Mr. Franz J. Schwarz has removed his studio from the Fine Arts Building, Chicago, Ill., to his residence, 126 So. 64th Ave., Oak Park, Ill. He will continue to teach Figure and Miniature painting on porcelain and ivory, also original conventional work. In addition to the above, Mr. Schwarz has opened a class for drawing of original designs for the decoration of porcelain. In the advertising pages of this number, directions are given for reaching Mr. Schwarz's studio.



STEIN—HELEN SMITH



LONICERA OR HONEYSUCKLE

Edith Alma Ross

THE flowers are yellow, but the berries are very effective for decoration. They are all shades from orange to dark red and at the time of the year when they are ripe, the leaves assume rich shades of brown and yellow.

## BLACKBERRIES (Supplement)

Jeanne M. Stewart

TO paint this design in china colors the following palette is used: Lemon Yellow, Yellow Brown, Ruby Purple Stewart's Blackberry, Chestnut Brown, Pompeian, Brown Green, Shading Green, Yellow Green, Turquoise Green, Ivory Yellow and Grey.

Three fires are given although the berries are about completed in one painting, if laid in a broad, free manner and the high lights picked out with a small pointed shader.

The background is not applied until after the first fire and the shadows are added for the last.

For painting the blackberries in water colors the following colors may be used: Crimson Lake, Indigo Blue, New Blue, Gamboge, Yellow Ochre, Burnt Sienna, Sap Green, Payne's Grey and Brown Madder.

## CRAB APPLE (Page 243)

Henrietta Barclay Paist

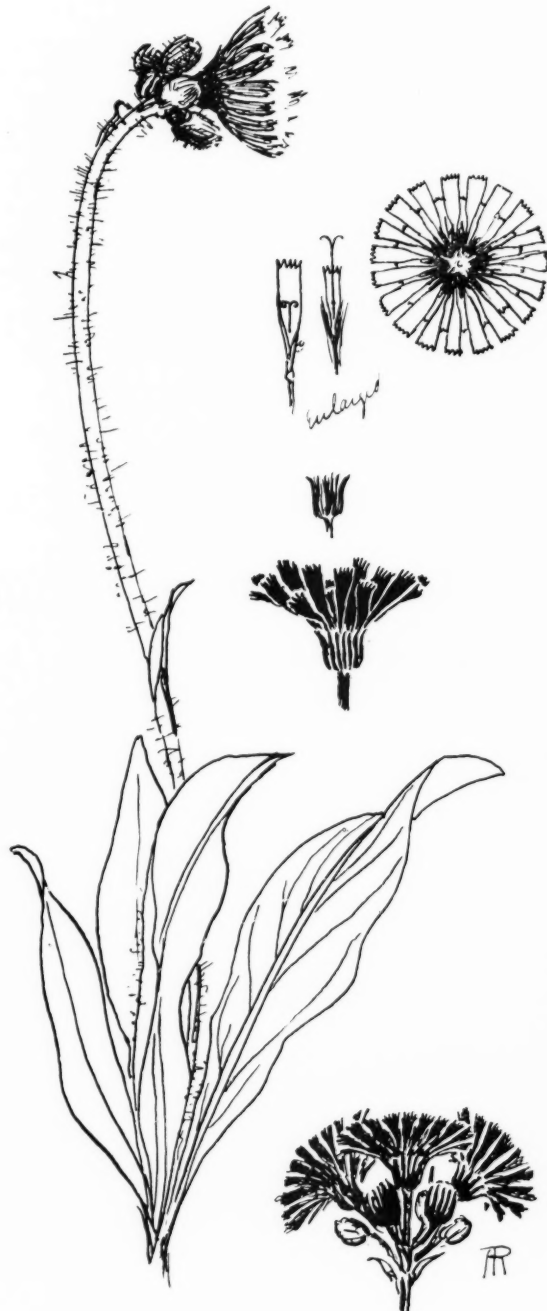
TINT the entire panel or vase with Miss Mason's Neutral Yellow or Brown Green. After firing sketch the branch, lay leaves with Olive Green to which a little

Neutral Yellow may be added to soften. (The lighter leaves may be laid with Grey Green and Neutral Yellow.) The stems Yellow Ochre with a touch of black to make the wood color. Apples Lemon Yellow with light side shaded with Yellow Brown and Olive Green. Blossom ends same as stems. For third fire strengthen where necessary with same colors. If used on a vase the drawing of the leaves will have to be completed—or repeated in panels (two or three times according to size of vase).

## FRUIT PLATE (Page 242)

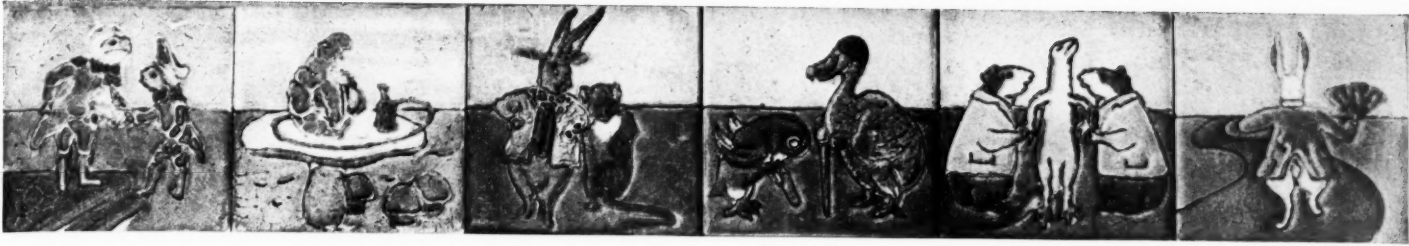
Emma Ervin

TINT the plate Ivory and fire. Paint the leaves and inner band tint Grey Green, the background of border Ivory and dust with Pearl Grey. Paint the crabapples pale Albert Yellow, with perhaps a flush of Pompadour. The stems and outer band, also outlines and blossom ends of fruit Pompadour over Grey Green. For the third fire tint over entire border with either Ivory or Pearl Grey, according to tone preferred.



DEVIL'S PAINT-BRUSH—DETAIL DRAWING BY A. A. ROBINEAU





ALICE IN WONDERLAND—TILES

GRUEBY

### CERAMICS AT THE ART INSTITUTE, CHICAGO

THE pottery exhibit was large but confined to a few exhibitors. A large display was made by both Rookwood and Grueby, the former showing some interesting conventional designs in mat vellum while Grueby had a large exhibit of tiles, among which the Alice in Wonderland Tiles were quaint and attractive. A large case of porcelains by Adelaide Alsop Robineau aroused much interest. Several new glazes were shown among them, for the first time finished pieces in rouge flambé, a very translucent lantern in carved ivory effect with some touches of color in the main ornaments, and a fuselé vase, designed from the Summer squash and covered with a maize colored crystalline glaze, was perhaps the best in line and general finish.

Interesting work was shown also by Fred Walrath of Mechanics Institute, Rochester. This was mostly clever conventional design executed in the mat glazes. The Newcomb College, Van Briggles Pottery Co. and The Handicraft Guild of Minneapolis were also among the exhibitors.

#### OVERGLAZE DECORATION

A fine exhibit of overglaze decoration was made by the Atlan Club and several individuals working in the same style. Seeing the exhibit altogether one was struck with the general effect of charm and suitability to table service of this class of decoration.



Vellum type No. 2  
Harriett I. Wilcox

ROOKWOOD POTTERY  
Vellum type No. 3  
O. Geneva Reed

Vellum type No. 4  
Irene Bishop

Beyond a doubt, delicate and careful work, simple and strictly conventionalized motifs, much white porcelain showing, makes the most refined and charming decoration for tableware, and the ceramic workers of Chicago certainly excel in this style. Another point of great interest in connection with the Chicago overglaze work is the quantity and unique shapes of Satsuma ware decorated. The Eastern workers would do well to imitate Chicago in this respect as well, and find some Japanese importer to secure



HARD PORCELAIN

ADELAIDE A. ROBINEAU

Fuselé vase, 12 inches high. Maize color crystalline glaze



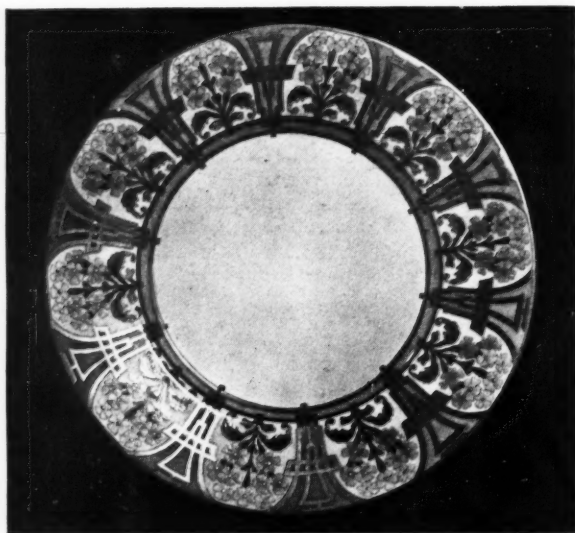
Vase, Vellum type No. 1, Decorated by Sarah Sax Rookwood Pottery



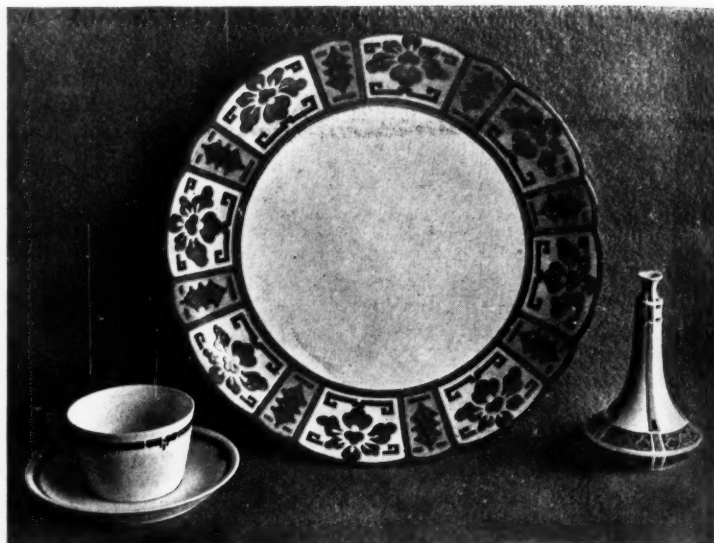
Lantern in perforated Porcelain

Yellow, Brown and Green Glazes. Unglazed white ground.

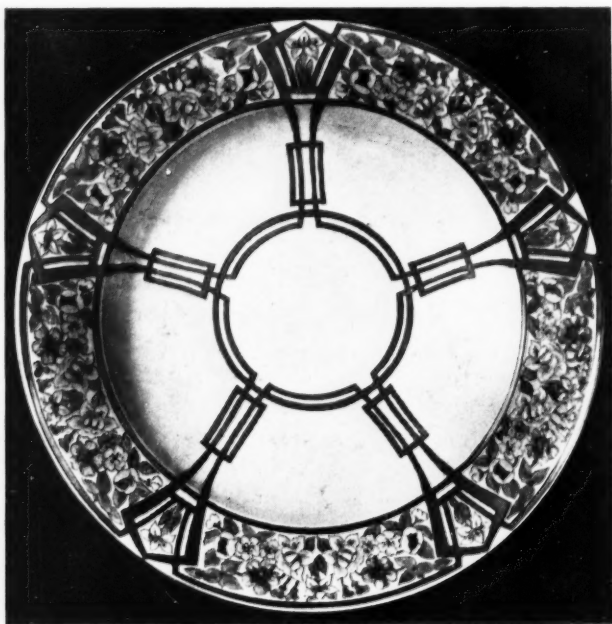
Adelaide Alsop Robineau



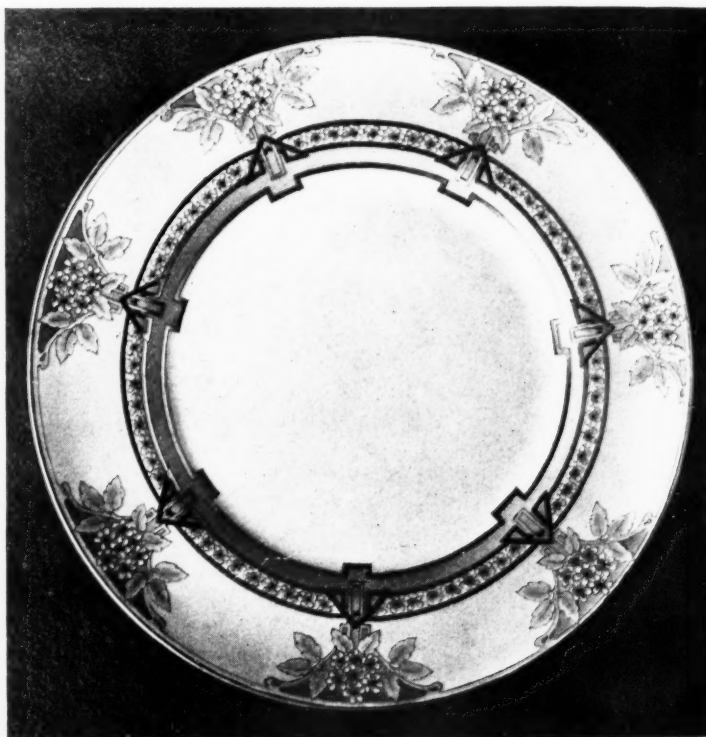
Geometric design in gold over celadon. Tint flowers in lavender and leaves in green enamel. No tint behind flowers—Mrs. C. A. Abercrombie



Mary J. Coulter



Cora A. Randall



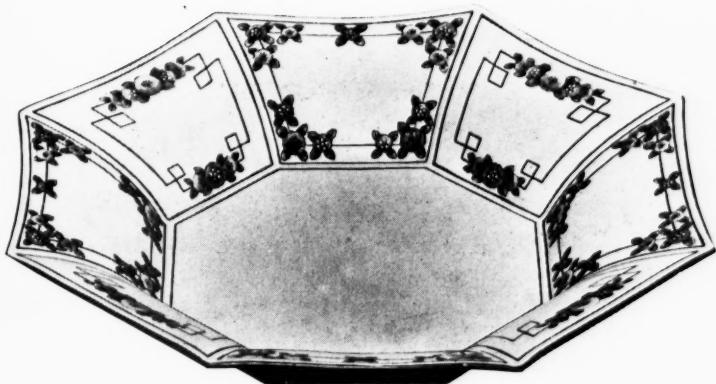
Augusta Barton McCann



Mrs. A. M. Barothy



Satsuma Ware—Mabel C. Dibble



Octagon Salad Bowl—Satsuma

May McCrystle



Satsuma Teapot

Matilda Middleton



Eleanor Stewart



Satsuma Teapot

May McCrystle



C. L. Wiard



Satsuma Teapot

Matilda Middleton



for them these quaint little shapes in Satsuma, Sedj and Oribe ware. It is to be regretted that we were unable to obtain photos of many of the simpler and finer pieces in this ware. It is notable that while the Atlan Club continues to follow the principles of decoration learned from the study of Chinese and other historic ornament, the designs are becoming more modern in motif.



#### LEAGUE NOTES

The travelling exhibition of the National League of Mineral Painters will be returned to Chicago for distribution the latter part of March. Clubs report a renewed enthusiasm among their workers after seeing this exhibition

and thanks are due those League members who have been unselfish enough to let others see and benefit by their work.

If the good intentions reported in regard to sending work for the next exhibition are carried out we should have a much more important one to send next May.

Members who have not already finished their exhibition work should begin at once and in earnest.

Miss Helga M. Peterson, 1652 Buckingham Place, has been appointed by the Advisory Board to fill the position of Secretary to the President.

Two new names have been added this month to the list of Individual Members; they are Mrs. Lottie L. Marsh, 1004 Bushnell St., Beloit, Wisconsin, and Miss Clara Wakeman, Coscob, Conn.



CHRYSANTHEMUMS—BLANCHE VAN COURT SCHNEIDER

**F**IRST fire—Rosa for chrysanthemums. Leaves in Yellow Green shaded with Brown Green. Wash in background with Ivory; for light tints over flowers use Yellow Green shaded with Brown Green, Brown Green and Ruby; darkest parts Dark Green and Ruby.

Take out lights sharp with brush and finger. Second fire—Retouch flowers with Rosa, American Beauty and a little Ruby. Soften background with light washes of Yellow Green and Yellow Brown, and add strength where needed.

## THISTLES

*Austin Rosser*

THE common thistle blooming in August and September is a ball of soft lavender, a little deeper in color at the center and often thickly spotted with the rounds of white pollen. The stems, buds and foliage are a soft grey green, the under side of the leaves is a soft velvety white.

## MULLEIN (Page 241)

*Hannah Overbeck.*

OUTLINE study with Yellow Brown with a little Finishing Brown and Black.

Second Firing—Leaves, Olive Green with Deep Blue Green and Black. Flowers, Pumpkin Yellow with Yellow Brown and Black. Background same as flowers with the addition of Finishing Brown.

Third Firing—Strengthen all parts necessary.

## ANSWERS TO CORRESPONDENTS

MRS. R.—You will find answer to your question in the Editorial.

A. G.—Your inquiry in regard to design is answered on the editorial page.

S. R. S.—Clover as well as nasturtium would be quite appropriate for a salad set design, but of course a conventional or at least semi-conventional design would be better than a naturalistic one.

H. J. H.—If your large plain shape jardiniere has the roses painted rather delicately you will have no difficulty in covering it with the mat colors. The design for coffee pot, page 200, January KERAMIC STUDIO, 1909, could be adapted to your piece or the wide border, page 139 KERAMIC STUDIO, October, 1908, by extending lines to the base. The designs could be carried out in either color, lustre or flat enamels with flat or slightly raised gold outlines, using a mat ground for the part below the design and covering the background of design with gold or lustre to cover the painting. If neither of these designs appeal to you, any bold design can be used.

Mrs. F. A. H.—We have never heard of ordinary pastels being applied to a ceramic surface, but there is a sort of crayons made of mineral color which have been advertised somewhere, but we do not know from experience whether they are reliable or obtainable in this country.

TEXAS—When a design is submitted to us for publication often there is no treatment in mineral colors, since many designers are not china decorators, hence are unfamiliar with the colors. So we publish always the color scheme as sent to us. But these color schemes are not arbitrary, often they are not even pleasing when carried out. They are suggestions only and the decorator must judge for herself whether she will use them as they stand or change some part or all. You must not allow yourself to be dependent on the description. Think for yourself, try the colors and see whether they harmonize. If you do not get just the same effect as in the original you may get a better one. You will learn to feel when the color is right. Your Problem I. did not come with your letter, so can not criticize. The most helpful thing you can do is to get a lot of nice Japanese prints in color and save the delightful color prints in many of the magazines; after a close acquaintance with them you will begin to recognize good color schemes. There is no law as to what color you shall use for, say pink. Use any tone or shade you like so long as the balance of the design is in harmonizing color; try in water color several combinations and try to match the best in mineral colors.

J. P.—Stilts will leave marks on china in firing if they touch heavy color or the glaze of soft wares such as Belleek. Where they take out a bit of the glaze or body, the only possible remedy is to fill with enamel and paint over it.

F. I. C.—A broken piece of china can be repaired by using some of the

various cements sold for repairing, and tying the piece securely with asbestos cord and supporting it with stilts. Or Aufsetzweis can sometimes be used very satisfactorily for mending. Miss Ida C. Failing of Denver, Colorado, has a paste for filling chips which is very satisfactory.



THISTLES—AUSTIN ROSSER



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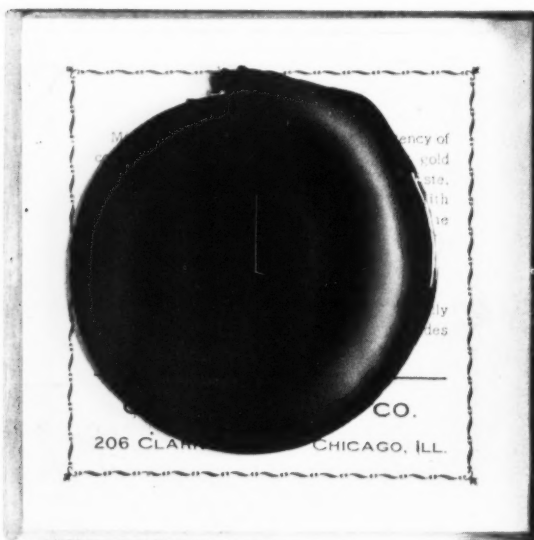
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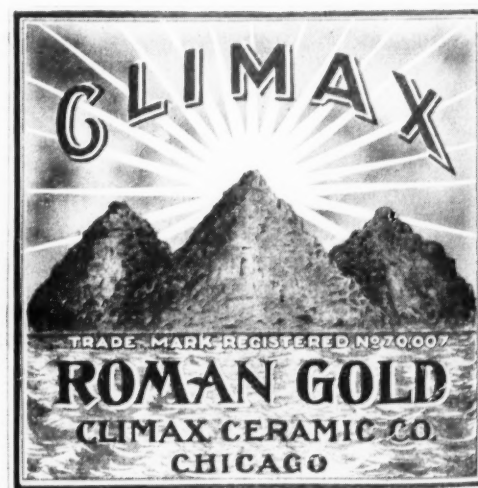
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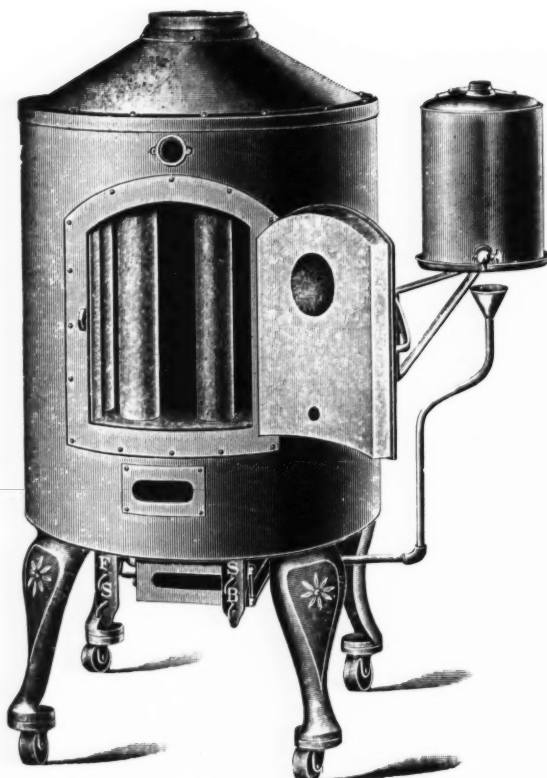
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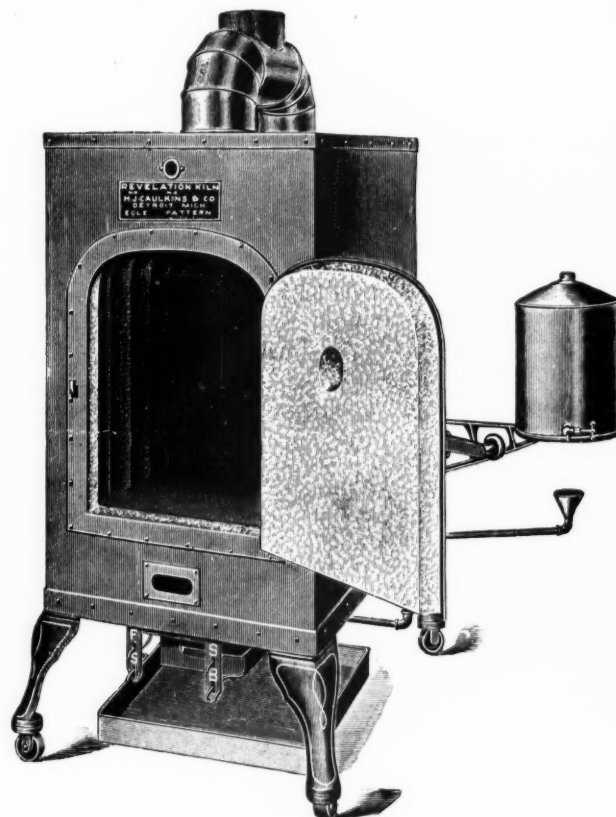
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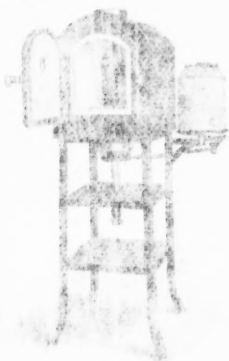
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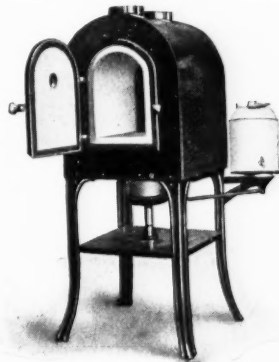
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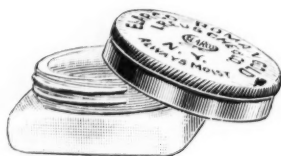
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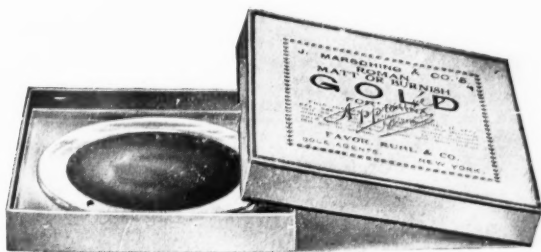
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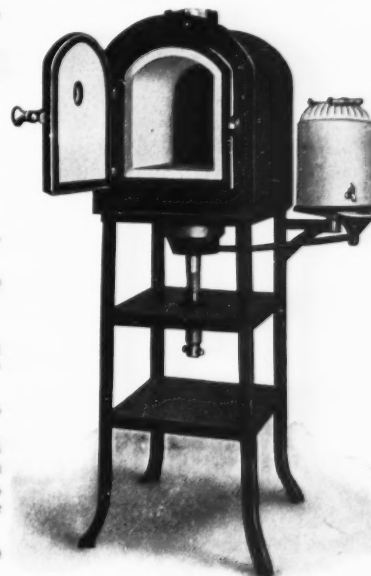
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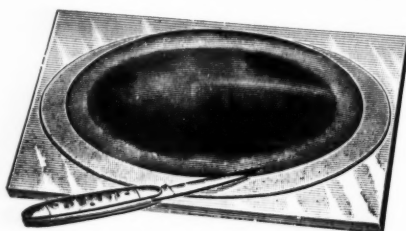
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Artists who seek forms that combine graceful outline with distinctiveness and durability will find a diversity in our great stocks that cannot fail to offer many delightful suggestions.

Our Catalogue No. K-17 will be helpful in making selections.

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